

# 5 OF THE BEST FOR GUITAR VAN HALEN

WITH  
TABLATURE



108

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ERUPTION  
from "Van Halen"

2

FINISH WHAT VA STARTED  
from "OU812"

3

WHEN IT'S LOVE  
from "OU812"

4

FEELS SO GOOD  
from "OU812"

5

WHY CAN'T THIS BE LOVE  
from "5150"







# 5 OF THE BEST

FOR GUITAR

108

2 129052 21



VAN

VAN HALEN X

POP+ROCK

5 OF THE BEST FOR GUITAR

787 61 ✓

ENTS

As recorded by VAN HALEN

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Production Man

Art Dir

Administra

Director of

Photograph

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Tablature Explanation

Halen"

h What Ya Started  
"OU812"

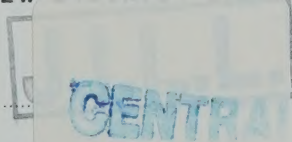
Love  
12"

23

Feels So Good  
from "OU812"

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Why Can't This Be Love  
from "5150"



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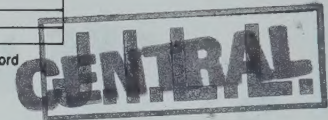
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# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

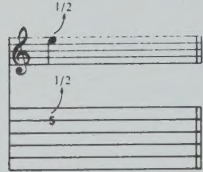
1st string - High E	15	0
2nd string - B	15	0
3rd string - G		1
4th string - D		2
5th string - A		2
6th string - Low E		0

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

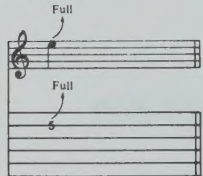


## Definitions for Special Guitar Notation

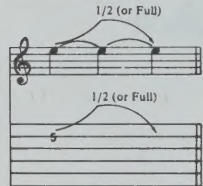
**BEND:** Strike the note and bend up 1/2 step (one fret).



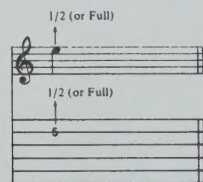
**BEND:** Strike the note and bend up a whole step (two frets).



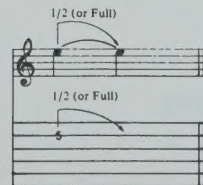
**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



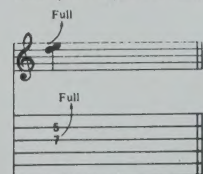
**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



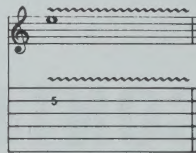
**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



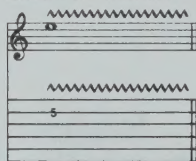
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



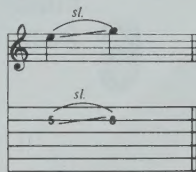
**VIBRATO:** The string is vibratoed rapidly bending and releasing the note with the left hand or tremolo bar.



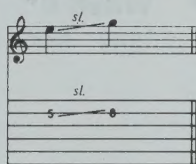
**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



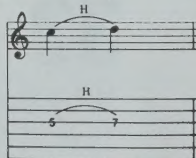
**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



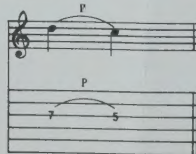
**SLIDE:** Same as above, except the second note is struck.



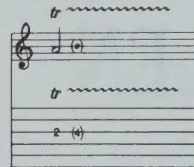
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



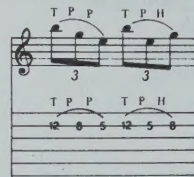
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



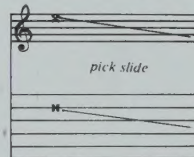
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



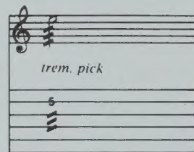
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



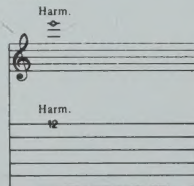
**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



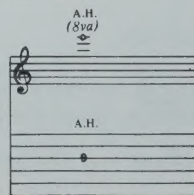
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



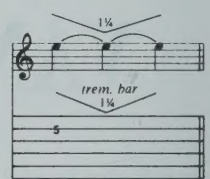
**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



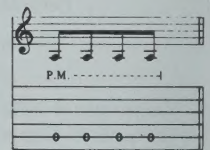
**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



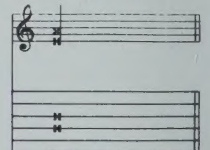
**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



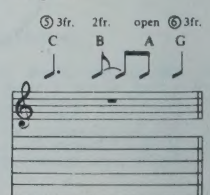
**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





## ERUPTION

from "Van Halen"

Words and Music by  
Edward Van Halen, Alex Van Halen,  
David Lee Roth and Michael Anthony

⑥ = E $\flat$  ③ = G $\flat$

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A<sup>b</sup> ② = B<sup>b</sup>

④ = D $\flat$     ① = E $\flat$

Free time (♩ = 92)

④ = D $\flat$  ① = E $\flat$   
Free time ( $\text{♩} = 92$ )

(Drum fill) A5

sl. sl. *ff*

N.C. Full Full 3 A.H. (15ma) 1/2 P H Full PP HPP HPP HPP HPP

P.M. A.H. 5 1/2 P H Full PP HPP HPP HPP HPP

poco rit. 6 6 6 6

sl. sl. A.H. pitch: F $\sharp$

A.H. (15ma) 1/2 P P HPP HPP HPP HPP

2 1/4 trem. bar 2 1/4

A.H. pitches: F $\sharp$  G A G

1 1 1 1/2 1 A5 G5 D N.C. \*Harm. 8va- 5

sl. Full Full Full Full

\*Harm. Full Full Full Full

sl. 19 20 17 17 20 20 21 10 20

\*Release finger pressure on stg. at 19 fr., sounding an F $\sharp$  natural harmonic.

8va- 1 1/2 Full 1/2 Full P Full P Full P Full P Full P Full P H P

17 19 19 17 21 17 20 (20) 17 20 20 17 20 (20) 17 20 (20) 12-18 16-18 20 21 17 20 (10) 17 20

( $\text{♩} = 132$ )

8va- P H P 1/2 P H 2 2 P 4 loco Full Full Full 3/4

P H P P 1/2 PH 2 2 P 4 trem. bar accel. (tremolo picking)

17 14 15 14 17 14 14 18 (18) 14 (18) 14 19 17 (0) 17 17 17 17 16 16 17 17 19 19 16 16 16



*Sva-*

8va-----

loco P P P 1/2 3 6 trem. bar poco rit.

poco rit.

dim.

fz

(H) = 146)

poco accel.

// //



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody, and the second system contains the piano accompaniment. The melody is in 2/4 time and features a key signature of one sharp (F#). The piano accompaniment is in 12/8 time. The score includes various musical notations such as notes, rests, and dynamic markings (P, H, TP, sl).

**Vocal Melody:**

The melody consists of two phrases. The first phrase is in 2/4 time and contains six measures. The second phrase is also in 2/4 time and contains six measures. The melody is written on a single staff with a treble clef. The notes are as follows:

Phrase 1: G4 (P), A4 (P), B4 (P), C5 (P), B4 (P), A4 (P).  
 Phrase 2: G4 (P), A4 (P), B4 (P), C5 (P), B4 (P), A4 (P).

**Piano Accompaniment:**

The piano accompaniment is written on a single staff with a bass clef. It consists of two phrases. The first phrase is in 12/8 time and contains six measures. The second phrase is also in 12/8 time and contains six measures. The notes are as follows:

Phrase 1: G3 (P), A3 (TP), B3 (P), C4 (TP), B3 (P), A3 (P).  
 Phrase 2: G3 (P), A3 (TP), B3 (P), C4 (TP), B3 (P), A3 (P).

[illegible][illegible]

The second system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains two measures of music, each followed by a double bar line and a repeat sign. The first measure contains a half note G4 (labeled 'P'), a quarter note A4 (labeled 'H'), and a quarter note B4 (labeled 'P'). The second measure contains a half note C5 (labeled 'P'), a quarter note D5 (labeled 'H'), and a quarter note E5 (labeled 'P'). The lower staff is a bass clef with a key signature of one sharp (F#). It contains two measures of music, each followed by a double bar line and a repeat sign. The first measure contains a half note G3 (labeled 'P'), a quarter note F#3 (labeled 'H'), and a quarter note E3 (labeled 'TP'). The second measure contains a half note D3 (labeled 'P'), a quarter note C3 (labeled 'H'), and a quarter note B2 (labeled 'TP').

\*Tap open low E  
at 12 fr, producing  
harmonic.

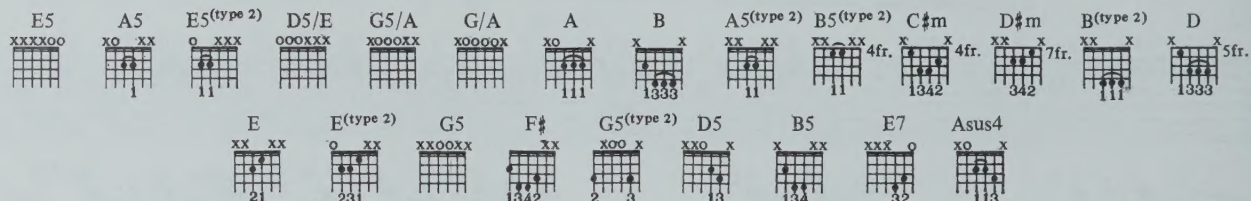
Fdbk.  
pitch: B



# FINISH WHAT YA STARTED

from "OU812"

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen



Moderate Rock ♩ = 126  
Count (spoken:)

Intro

1 2 1 2 3 4

Gtr. I *mf* w/clean tone

Gtr. II

H H  
\*Gtr. I is a direct Strat played throughout w/fingerstyle. \*\*Gtr. II is played on acous. gtr.

A5

3

H H

0 2 5 2 4 5 (0)

0 2 2 0 3 2 2

0 2 5 2 4 5 2

0 3 4

H H

A5

3

H H

0 2 5 2 4 5 (0)

0 2 2 2 2 2 2

0 2 5 2 4 5 2

0 3 4

H H

E5

C' mon, - ba - by.

A5

3

H H

0 2 5 2 4 5 (0)

0 2 2 2 2 2 2

0 2 5 2 4 5 2

0 3 4

H H

Oh...



A5

Wow— wow— wow—

Ⓐ open

D5/E E5(type 2) E D5/E E5(type 2) G5/A A5 G5/A A5 D5/E

unh!

E5(type 2) D5/E E5(type 2) G5/A A5 G5/A A5 D5/E

1st Verse  
Rhy. Fig. 1

E5 D5/E E5(type 2) G/A A G/A

Well, if you wan - na see oth - er guys, ——— ba - by, I could let it —



(end Rhy. Fig. 1) w/Rhy. Fig. 1 (1st 3 bars only)

A D5/E E5 D5/E E5(type 2) G/A A G/A

slide. You wan - na lov - er, you want a friend. Ma - ma, I can be both

3 H H 3 H H

0 2 5 2 4 5 2 0 3 4 0 3 4 0 2 5 2 4 5 (0) 0 2 2 0 2 2

H H H H

5 open 2fr. 6 3fr. Pre-chorus (type 2) (type 2) G/A

A B G B A5 B5 B A5 B5 G/A

of them. I got the tools to sat - is - fy.

3 H H 3 H H

0 2 5 2 4 5 2 4 2 4 (4) 2 0 2 5 2 4 5 (0)

H H H H

A C#m D#m C#m B(type 2) C#m

Just walk a - way if I fall shy at all.

sl. H H

2 0 2 2 (2) 0 0 2 2 4 6 6 6 6 (6) 6 2 2 2 2 4

sl. H H

D Chorus E5

Ah. Come on, ba - by, fin - ish what you start - ed,

3 1/2 3 1/2

sl. H H H H

3 2 0 3 0 0 2 5 2 (5) 2 3 0 0 3 4 0 2 5 2 4 5 (2)

sl. H H H H



A5

⑥ 3fr. G 1/2 1/2 E5(type 2)

I'm in - com-plete. Uh! That ain't no way to treat the bro - ken-heart - ed.

H H

H H

A5

2nd Verse E5(type 2) H H D5/E

I need some sym - pa - thy. Well, I like to look at the long—

H H H

H H

E5(type 2) E G/A A G/A A D5/E

run, I like to take each step one by one.

H H

H H

E(type 2) D5/E E(type 2) G/A A G/A A A5(type 2) ⑥ 2fr. G5 B B(type 2)

Right on time, you will ar - rive by keep - in' the dream a - live.

H H

H H



Pre-chorus

(type 2) B5 A5 B B (type 2) B5 A5 A A5 A5 G5/A A5

It's a - live and it's kick - in' in - side of me.

4 2 4 (4) 2 0 2 5 2 4 2 2 0 2 2

A5 G5/A C#m H H D

So come on ba - by, please.

sl. sl. sl. H

(2) 0 2 0 2 4 2 2 4 6 6 6 (6) 6 6 2 4 2 2 4 3 2 0 (2)

Chorus E5 A5

Come on, ba - by, fin - ish what - you start - ed. Oh! I'm in - com - plete.

3 1/4 1/4 3 1/4 1/4 H H H H

0 2 5 2 (5) 0 3 2 0 3 3 0 2 2 3 3 0 2 2 2 2 2

H H (open) 3fr. E5 (type 2) G1/2 1/2 A A5

Unh. That ain't no way to treat the bro - ken - heart - ed. Ow! Come on and fin -

3 H H 3 H H H H

(0) 3 2 0 2 5 2 4 0 3 3 0 3 3 0 2 2 2 3 3 3 0 0 0





⑥ open ⑥ 3fr. E G 1/2 E5(type 2)

A5

Unh! Now, come on, — ba - by. Please.

⑥ 12fr. E A5 w/Rhy. Fill 1

Oh, ba - by, come on.

Chorus E5 A5 G5/A

Come on, ba - by, fin - ish what — you start - ed. Ah.

Rhy. Fill 1 Gtr. II



E5 A

That ain't no way to treat the bro - ken - heart - ed. Nnn,~

0 0 0 0 (0) 0 2 2 3  
4 4 4 4 4 2 2 2

E5(type 2) H H D5/E E5(type 2) G5/A

wow\_\_ wow\_\_ ah. Wooh!~  
Come on ba - by, fin - ish what\_\_ you start - ed.

2 2 2 2 2 2 5 (5 5) 5 (5 5) 3 (3) (3) 5 (5) 3 3 3 3 3 3

A5 G5/A G/A A A5 G5/A D5/E E5(type 2) D5/E G5/A

Gim-me!~ Unh! That ain't no way to treat the

5 5 5 3 3 3 5 5 5 3 3 5 5 (5) 5 3 3 3 3 3

E5(type 2) D5/E G5/A A5 G5/A E5(type 2) A5 G5/A E D5/E

bro - ken - heart - ed. Mm, mm, (Ba - by, come on.)~

3 3 3 3 3 3 5 5 5 3 3 5 5 (5) 5 3 3 5 3 5

Outro

E5(type 2) E7 D5/E E5(type 2) G5/A A5 G5/A G/A

ah. Take each step, ba - by, one by one.

(Ba - by, come on.) Yeah. C'-mon.

A5 G/A A G/A E5(type 2) w/Rhy. Fill 2

(Ba-by, come on.) I got the tools, I'll sat - is - fy.

H H H H

Rhy. Fill 2

Gtr. II

sl. sl. sl. sl.

sl. sl. sl. sl.



A G5/A A5 A ③ 3fr. G 1/2 ⑥ open E w/Rhy. Fill 3

C' - mon ba - by. (Ba - by, come on.)— Wow—

sl. sl. sl. sl. sl. sl.

0 2 2 3 9 7 9 11 12 13 (13) 3 5 3 3 3  
(0) 2 2 2 7 7 (7-5) (5-7) (7-9) (9-10)

sl. sl. sl. sl. sl.

G/A A Asus4 E5(type 2)

wow. Yeah. (Ba - by, come on.)—

H sl. sl. sl. sl. sl.

H sl. sl. sl. sl. sl.

(3) 5 5 5 3 (3) 0 (0) 0 0 3 2 2 (2) 9 7 6 7 6 4  
(4) 4 4 4 4 (4) 2 (0) 2 2 2 2 2 (7-5) (5-4) (4-5) (5-4) (4-2)

sl. sl. sl. sl. sl. sl.

w/Rhy. Fill 4 Begin fade A A A5 G5/A ⑤ open

(Ba - by, come on.)—

1/4 1/4

5 5 (3) 3 3 3 5 5 5 3 2 2 2 0 2 2 0 3 2 0  
4 4 (4) 4 4 4 4 4 4 (4) 2 2 2 0 2 2 0 2 2 0

0 sl.

Rhy. Fill 3 Gtr. II

sl. sl. sl. sl.

0 9 9 9 7 7 7 7 6 6 6 4 2 2  
(0) 7 7 7 7 5 5 5 5 4 4 4 2 0 0

sl. sl. sl. sl.

Rhy. Fill 4 Gtr. II

sl. sl. sl. sl.

9 9 9 9 7 7 7 7 6 6 6 4 2 2  
(2) 7 7 7 7 5 5 5 5 4 4 4 2 0 0

sl. sl. sl. sl.

w/Rhy. Fill 5

(Ba - by, come on.)— So, c' - mon, — ba - by. — (Ba - by, come on.)—

1/2

9 7 6 7 4 5 5 3 3 3 3 5 5 5 3 3 5

(7-5) (5-4) (4-5) (5-2) 3 0

sl. sl. sl. sl.

A G/A A

w/Rhy. Fill 1(2nd half) w/Rhy. Fill 4

So, c' - mon, — ba - by. — (Ba - by, come on.)— Shout!

1/2

5 (5) 3 (3) 5 7 9 7 9 11 12 12 5 (5) 5 (3) 3 3

(5-7) (7-5) (5-7) (7-9) 0

sl. sl. sl. sl.

A G/A A ⑥ open ⑥ 3fr. 1/2 Fade out E5(type 2)

Now, come on. — (Ba - by, come on.) — Now, come on. — Now, come on. — (Ba - by, come on.) —

1/4 1/4 1/4 1/4

1/4 1/4 1/4 1/4

sl. sl. sl. sl. sl.

(3) 0 3 3 0 3 3 3 0 0 0 3 (3) 3 5 9 7 9 7 12 13

(5-7) (7-5) (5-7) (7-5) (5-7)

sl. sl. sl. sl. sl.

Rhy. Fill 5  
Gtr. II

sl. trem. pick

7 7 7 8 9 9 9 9 7 7 7 7 6 6 6 6 4 2

6 7 7 7 5 5 5 5 4 4 4 4 2 0

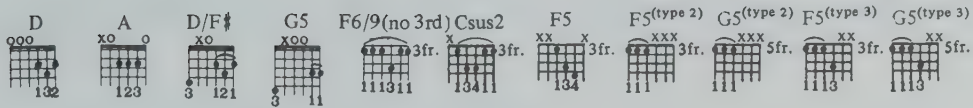
sl. sl. sl.



# WHEN IT'S LOVE

from "OU812"

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen



Tune Down

⑥ = D

(All gtrs.)

Moderate Rock ♩ = 100

Intro

\*Gtr. II Rhy. Fig. 1

\*\*Gtr. I

mf let ring

\*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.

\*\*Gtr. I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

\*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

\* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots.  
\*\*Recorded gtr. part (no adaptation) swelled in w/volume control.

Fill 1 Gtr. III

[illegible]

### Riff B

Riff B

(end Riff B)

Ev - 'ry-bod - y's look - in' for some-thin',  
w/Riff C

some-thin' to fill in the holes. —

w/ Riff C

D5 C5/F D5/G Am D5 C5/F C C/A

(A) open We think a lot but don't talk much a-bout it— (B) 2fr till things get out of con- trol. (A) 2fr (A) 4 (A) 4 open Oh!

Chorus D **\*\*** A **2<sup>nd</sup>** B **2<sup>nd</sup>** E **2<sup>nd</sup>** A **2<sup>nd</sup>**

[illegible]

\*\*Synth. bass arr. for gtr.

⑧ open D A ⑤ open ⑤ 2fr. B ⑧ 2fr. E ④ 4fr. ⑤ open F# A

How does it feel\_ when it's love\_ It's just some - thing you feel\_ to - geth - er, when\_ it's love\_ (end Rhy. Fig. 2)



w/Riff B

D5 C5/F D5/G Am D5 C5/F D5/G

2nd Verse  
w/Riff A

F5 w/vol. D5 sl. C5/F D5/G Am

You look at ev - 'ry face in the crowd.

Some shine and some keep you guess - in'. Wait - ing for some - one to

come in - to fo - cus. Teach you your fi - nal love les - son. Ugh!

Chorus  
w/Rhy. Fig. 2 (1st 6 bars only)

How do I know when it's love? I can't tell you but it lasts for - ev -

er. Oh. How does it feel when it's, love? It's just some -

thing you feel to - geth - er.

Rhy. Fig. 3 (Ah ah.)

\*let ring

\*Synth. chords upstems.  
Synth. bass downstems.

Riff C





Bridge *sl.*

Chords: D5, C5/F, C, C/A

Notes: 3, Full, P, Full, P, P, P, P, H, P, P, P, 1/2, P, \* Full

Fingerings: 12, 10, 12, (12) 10 12, 10, 10 13 10, 13, 10 13 10, 15 13, 10 12, 10 13 10, 15 13 10, 10, 12, (12) 10 12

Bridge *sl.*

w/Rhy. Fig. 3

Chords: F5(type 3), G5(type 3), F5(type 3), G5(type 3)

Notes: P.M., *sl.*, P.M., *sl.*, P.M., *sl.*, P.M., *sl.*

Lyrics: (Ah — ah.) — Yeah, — you can feel it. (Ah — ah.) — Oh, — when it's love. —

w/Fill 2

Chords: F5(type 3), G5(type 3)

Notes: P.M., *sl.*, P.M., *sl.*, P.M., *sl.*, P.M., *sl.*

Lyrics: (Ah — ah.) — (When) Noth - ing's miss - ing. —

\*Doubled by synth. bass on root.

Chorus

w/Rhy. Fig. 2 (1st 7 bars only)

Chords: E, G, A, D5, A5

Notes: ⑧2fr., ⑧5fr., ⑧7fr.

Lyrics: Ow! How do I know — when it's love? — I can't tell —

Chords: B5, E, D, A, D5

Notes: ⑧2fr.

Lyrics: — you but it lasts for - ev - er. Ooh, — How does it feel — when it's love? —

Chords: A5, B5, E, D, A

Notes: ⑧2fr.

Lyrics: — It's just some - thing you feel — to - geth - er. Hey.

Fill 2

Notes: *sl.*, Full, Full, *sl.*, Full, Full, *sl.*, pick slide

Fingerings: 14 17, 15 18 20, 20, 20 20, 20

w/Rhy. Fig. 2 (1st 3 bars only) © 2fr.

D5 A5 B5 E

How do I know when it's love? I can't tell you but it lasts for - ev -

D Asus4 A w/Rhy. Fig. 1 D A D/F#

er. When it's love. \_\_\_\_\_

G5 D A D/F#

Ooh, \_\_\_\_\_ when it's love. \_\_\_\_\_ \*Bass plays steady quarters. Hey!

G5 w/Rhy. Fig. 1 (3 times) D5 A5 D/F#

Bkgd. Voc. Fig. 1

It - 'll last for - ev - er. (Na na na na na na) When it's love. Na na na

w/Bkgd. Voc. Fig. 1 (5 times)

G5 pick sl. Rhy. Fig. D5 (type 2) A5 D/F#

na na na) You and I,

G5 w/Rhy. Fig. 4 (4 times) (end Rhy. Fig. 4) D5 A5

we're gon - na feel this thing to - geth - er. When it's love. \_\_\_\_\_

D/F# G5 D5 A5

Ooh. \_\_\_\_\_ When it's love, ba - by.

D/F# G5 D5 A5 D/F#

You can feed it, yeah!

G5 D5 A5 D/F# G5

We'll make it last for - ev - er. Ooh, \_\_\_\_\_ when it's love. \_\_\_\_\_

w/Rhy. Fig. 1A (2 times) F5 (type 2) C5 F5 (type 2) C5 D5 (type 2)



# FEELS SO GOOD

from "OU812"

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen



Moderate Rock ♩ = 90

Intro

⑤ 3fr. C w/Fill 1

Riff A

\*Gtr. II

\*\*Gtr. I

T 1 4 2 1 6 5

A 2 5 2 2 5 5

B 3 3 3 3 7 5

\*Synth. Bass in steady 16ths arr. for gtr. (Gtr. II)

\*\*Kybd. chords arr. for gtr. (Gtr. I) (Organ sound)

⑥ 3fr. G (Drums enter)

⑤ 3fr. C w/Fill 2

(5) 2 4 3 4 5 2 3 2 2 3 2 1 4 5 2 3

⑥ 3fr. G (end Riff A) w/Riff A

F/C Fmaj7/C F/C

\*Gtr. III

Whoa, ————— here we go!

f

2 3 2 1 3 3 5 (5) 3 3 3 4 5 2 3 2 1 2 3 2 1

\*Gtr. III: actual recorded gtr.  
Gtr. II: continue synth. bass.

Fill 1

3 3 3 3 3 3 3 3 3 3 3 3 3 3 5

\*2nd synth. bass arr. for gtr.

Fill 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 5

\*2nd synth. bass arr. for gtr.

C5 C5(type 2) D5 C5(type 2) Fmaj7/C F/C C5 G G5 ⑤ 5fr. 7fr. 5fr.  
D D E D

Ye, — yeah. —

4 5 2 3 2 1 3 5 (5 5) 3 3 3 5 5

⑤ 3fr. C Fmaj7/C F/C C5 C5(type 2) D5 C5(type 2)  
sl.

2 3 2 1 2 3 2 1 4 5 5 3

Fmaj7/C F/C C G G5 (20) sl.

2 3 3 2 1 2 3 4 5 5 (5 5) 3 3 3 5 5

⑤ open A ⑤ 7fr. E ⑤ open A ⑤ 5fr. D

Gtr.II

9 7 5 4 7 5 4 5 7 9 7 5 2 2 5 5

Gtr.III

let ring- - - - - 4 P let ring- - - - - 4 P P

0 0 2 0 2 0 0 3 2 3 0 2 1 0 3 2 3 2 0 0



5 open A      5 7fr. E      6 1fr. F      6 3fr. G      6 5fr. A      1fr. F      3fr. G

let ring-----

let ring-----

1st Verse  
⑤ 3fr.  
C  
Gtr.II Riff B

Yes - ter - day\_\_ I saw my love light\_\_ shine\_\_

\*Gtr. I  
Rhy. Fig. 1  
Gtr. I

let ring-----

3 3 1 3  
6 6 4 3  
5 5 5 5 4 7 5 5 5 5 5 5 5 5 5

\*Organ fill arr. for gtr.

Gtr. III

P.M.

H

H







⑤ 5fr. D ⑤ 3fr. C ⑤ 5fr. D ⑤ 3fr. C ⑤ 5fr. D ⑥ 1fr. F 3fr. G 5fr. A (end Riff C)

(Ooh.) \_\_\_\_\_ Wait-in' for love to set me free. \_\_\_\_\_ (end Rhy. Fig. 2)

7 7 7 6 5 3 3 7 7 7 8 7 5 3 7 7 7 2 3 1 4 2 2  
7 7 5 5 5 5 7 7 5 5 5 7 7 3 3 5 5 0

2nd Verse w/Rhy. Fig. 1 & Riff B

⑥ 5fr. A 3fr. G 5fr. A 3fr. open G ⑥ 1fr. F

Stay un-til it rolls a-way. \_\_\_\_\_ Though noth-in's on the shore, I'm

w/Rhy. Fill 2

Pre-chorus w/Rhy. Fig. 2 & Riff C

D G/B F#m G A D C

run-nin' back for more. \_\_\_\_\_ I'll send the mes-sage in a bot-tle. (I'll send the mes-sage.) \_\_\_\_\_

Pray for the mer-cy of the sea. \_\_\_\_\_ Storm-y weath-er. (Ooh.) \_\_\_\_\_ Oh, yeah. \_\_\_\_\_

(Ooh.) \_\_\_\_\_ Wait-in' for love to res-cue me. \_\_\_\_\_

\*Gtr. III doubles one octave (12 frets) higher.

C5 (type 3) ⑤ 3fr. C ⑥ 3fr. 5fr. G A C G

P.M. P.M. P.M. P.M.

Rhy. Fill 2



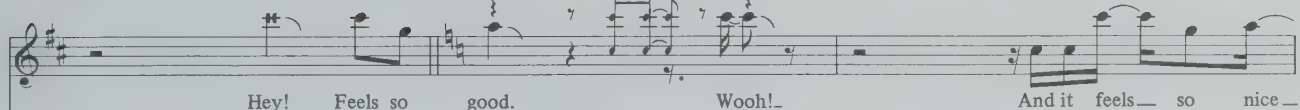
Chorus  
w/Riff A (1st 7 bars only)  
F/C

w/Fill 2  
C5

C5<sup>(type 2)</sup> D5 C5<sup>(type 2)</sup>

Gtr. II

Gtr. III

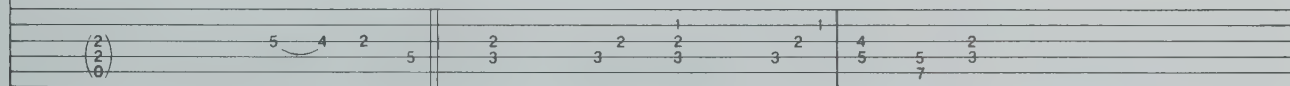


(So good.)

\*Gtr. I

p

let ring



\*Kybd. fill arr. for gtr.

F/C

C5

G

G5

5fr. D

7fr. E

5fr. D

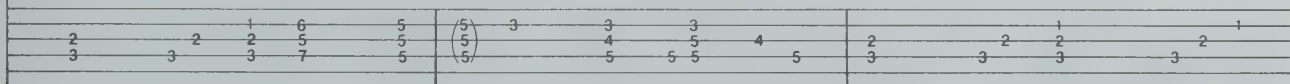
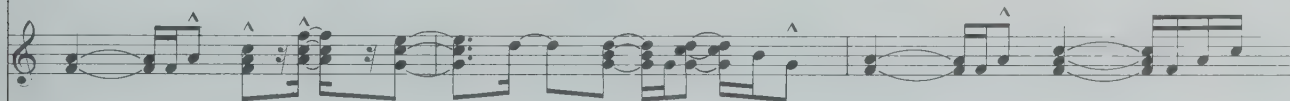
3fr. C

F/C



(So nice.)

(So good.)



w/Fill 2  
C5

C5<sup>(type 2)</sup>

D5 C5<sup>(type 2)</sup>

F/C

F5

G5

3fr. w/Fill 3

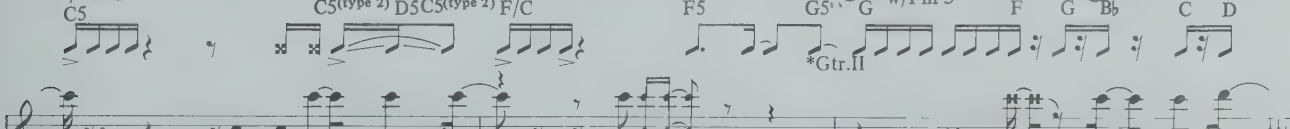
1fr. F

3fr. G

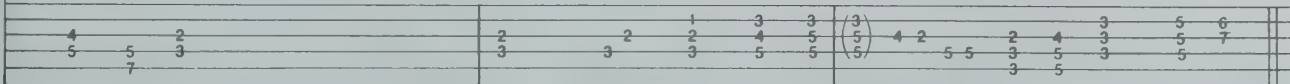
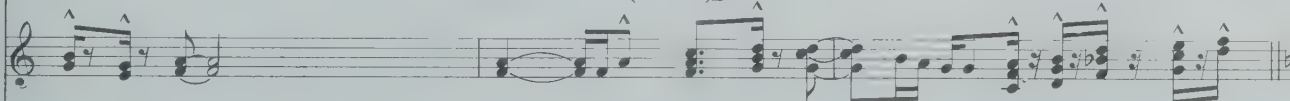
5fr. Bb

3fr. C

5fr. D



(So nice.)



\*Synth. bass arr. for gtr.

Fill 3

Gtr. IV (overdubbed solo gtr.)

Gtr. III

\* 8 va

8va

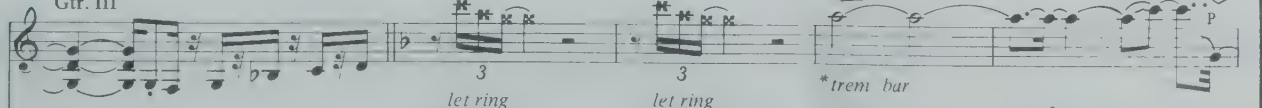
6

3 1/2

2

sl

1



\*trem bar

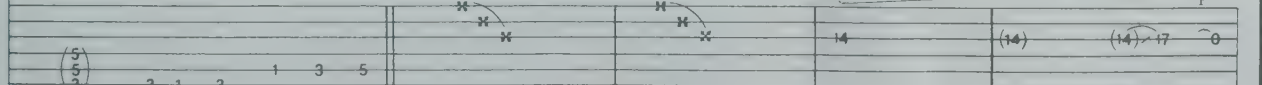
6

3 1/2

2

sl

1

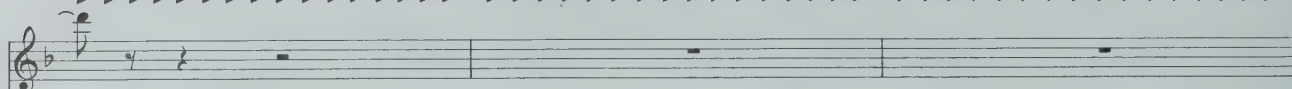


\*Strummed behind nut. Tune top strings behind nut on locking nut gtr. to produce tones C A G on 1st, 2nd & 3rd stgs.

\*Depress bar before sounding note and gradually return to pitch.

# Interlude

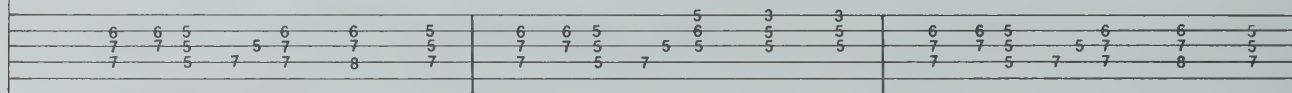
\*Riff D ⑤ 3fr. 5fr. ⑥ 6fr. 5fr. ⑤ 5fr. 3fr. 8fr. ⑥ 5fr. ⑤ 5fr. 3fr. 5fr. ⑥ 6fr. 5fr.  
D C D B $\flat$  A D C F A D C D B $\flat$  A



## Rhy. Fig. 3



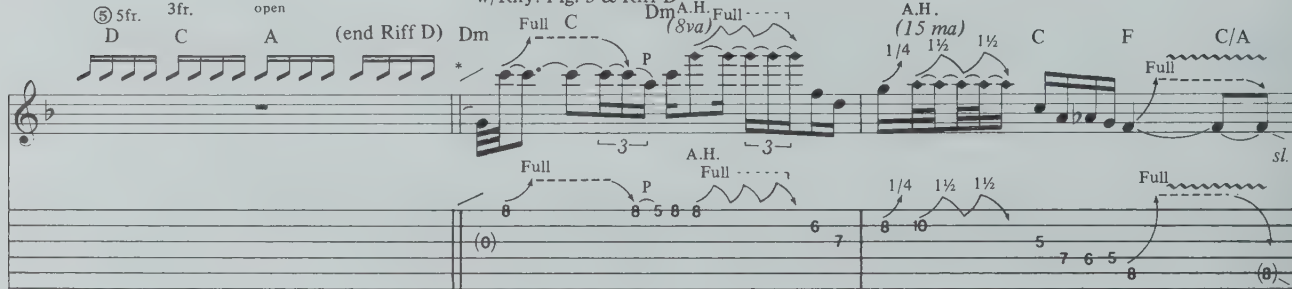
let ring



\*Gtr. III doubles bass line (Riff D).

## Guitar solo

w/Rhy. Fig. 3 & Riff D



A.H. pitch: G

\*Continuation of trem. bar return.

## Gtr. I

(end Rhy. Fig. 3)



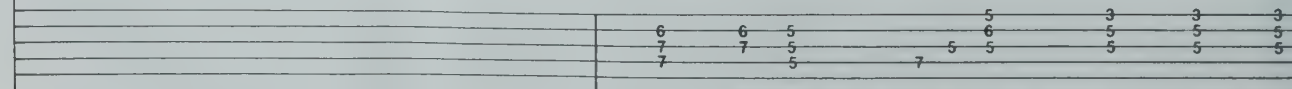
Dm C Dm B $\flat$  A ⑤ 5fr. 3fr. 8fr. ⑥ 5fr.  
A.H. (8va) T T T Full Full P H T sl. (15ma) Full Full sl.  
semi harm. \* A.H. T T T P sl. Full Full P H T sl. 1/2 P Full Full sl.  
7 (7) 12 14 12 7 (7) 12 10 13 (13) (13) 10 13 15 12 (12) 10 12 12 12 (12)



A.H. pitches: D A D

\*Keep D note (3rd stg./7fr.) fingered while tapping on artificial harmonics.

## Gtr. I







C5 (end Rhy. Fig. 5) w/Rhy. Fig. 5 (G/C) (C) (G) (Gsus4) (G)  
 C5(type 2) D5 C5(type 2) F/C (end Bkgd. Voc. Fig. 1)  
 Hey! Gon-na make\_her feel nice. (So nice.)\_ When love comes\_a - round, I\_\_ feel good.\_  
 (end of Rhy. Fig. 4B)

w/Bkgd.Voc. Fig. 1, Riff A & Rhy. Fig. 4B

F/C

(C) (F)

F/C

(C/G) (C)

— Wooh. So good, — so good, — so good. —

w/Rhy. Fig. 4A\*

(G) (Gsus4) (G) F/C (C) (F)

So, come on, ba - by.

Begin fade

w/Rhy. Fill 3

F/C (C)

Make me\_ feel good!\_ \*Play 1st 2 bars an octave(12 frets) higher. Well, get up!\_ Get up! Get up!\_ Get up!

③ 3fr. 1fr. 3fr.

G F G

w/Bkgd.Voc. Fig. 1, Riff A, Rhy. Fig. 5 & Rhy. Fig. 4B

F/C (C) (F) F/C (C/G) (C)

Fade out

Hey! Ba - by, I\_ feel good. —

Wooh! (w/echo) So, come — on!

[illegible]



from “5150”

Words and Music by

Edward Van Halen, Sammy Hagar,

Michael Anthony and Alex Van Halen

Fill 1

F G E5 w/Fill 2 D5

up in - side\_ ev - 'ry time\_ we touch.\_ Hey,\_ I don't know,\_ oh\_ tell me\_

P H P P H P H P H P

trem. bar

A5 F5 \*sl. G(type 2) Esus4 E5

where to be - gin\_ 'cause I nev - er, ev - er felt so\_ much.\_ Hey!

H H P P P

2 3 0 0 2 3 3 3 3 0 2 0 3 0 2 1 0 0 0

H H P P

Pre-chorus

Bb5 E G Fviii \*sl. Eb sus2 w/Fill 3

And I can't re - call\_ an - y love\_ at all\_ Ah ba - by, this blows 'em all\_ a - way.\_

(end of Riff A)

P P P H

3 0 1 5 2 3 3 (3) 3 0 3 3 5 2 3 3 (3) 3 1 3 0 3 3

P P H

Fill 2 E5 1 A.H. (15ma) D5

trem. bar 1 A.H.

7 (7) 7 (5)

A.H. pitch: A

Fill 3 F5

3 sl. H

(6) (8) (8) (6)

6 1 3 3 3 5 6 3

sl.



Chorus

F5<sup>III</sup> G5<sup>V</sup> *sl.* C Am7 *sl.* *\*sl.* F5

It's got what it takes, — so tell me why —

can't — this be — love? — Straight from my heart, — oh, — tell me why —

can't this be — love? — I tell my — self hey, on — ly fools —

2nd Verse  
w/Riff A  
D5

Asus2 G Esus4 E5

rush in, on — ly time will tell — if we stand the test — of time. — All — I know, —

D5 Asus2 Fmaj7 G

you got to — run to — win, — and I'll be damned if I — get hung up on the line. —

Esus4 E

Pre-chorus Bb5 *sl.* Bb sus4 F<sup>VIII</sup> w/Fill 4 Eb

Hey! No, I can't re-call an - y - thing at all.

Chorus C Am7

Ah ba - by, this blows 'em all a - way. Woo! It's got what it takes,

H P P H P H *sim.*

(3) 3 1 1 1 1 1 3 3 3 1 5 3 5 5 (5) 2 3 2 3 (3) 2 3 2 3 3 2 3

H P P H P H

G<sup>(type 2)</sup> F5<sup>VIII</sup> G5<sup>V</sup> C G<sup>(type 2)</sup> Am7

so tell me why can't this be love? You want it straight from the heart,

P *sl.*

(3) 2 3 3 2 0 3 2 3 5 3 (3) 2 3 2 3 2 3 5 3 (3) 2 3 2 3 3 (3) 2 2 3

P *sl.*

w/Fill 5 F G N.C. Asus2

oh, tell me why can't this be love?

P P P P

(3) 3 2 3 3 2 0 3 2 3 5 3 (3) 2 3 2 3 2 3 5 3 (3) 2 0 0 0

P P P P

Fill 4 Eb

*sl. sl. sl. sl.*

(10)	10	10	10	9	10	10	12	12	11	8
10	10	10	10	9	10	10	12	12	11	8
8	8	8	7	8	8	10	10	10	6	6

*sl. sl. sl. sl.*

Fill 5 Am7 F G Asus2

*sl. P P*

(5)	5	4	10	(10)	12	(12)	0
5	5	4	10	10	12	12	0
5	5	4	10	10	12	12	0

*sl. P P*

N.C.

Gr. II

P.M.-----|

P.M.-----|

14	14	16	16	17	14	17	14	15	16	17	14	14	12	12	13	14	15	16	17	10	12	14	15	15
												15				(12)		17		10	9	12	15	17
																						15	15	17

Gr. I

2 3 4 5 7 8

## N.C.

— da\_ doo.

[illegible]

trem. bar

P H P sl.

(15)

17 16 6 7 5 4 2

19

13 15 13 15 13 15

13 14 16

11 13 11 13 11 13

14 15 15

P H P H P H P sl.

trem. bar

13 15 13 15 13 15 18 10 20 20

13 15 13 15 13 15 18 10 20 20

20

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B-flat4. Above the first two notes is a 'p' (piano) dynamic marking. Above the third note is a wavy line indicating a trill. The melody continues with a quarter note A4, an eighth note G4, and a quarter note F4. Below the first three notes are three 'p' (piano) dynamic markings. The system ends with a double bar line. The second system begins with a bass clef and a key signature of one flat. It contains several measures of music, including a measure with a 'sl.' (sforzando) marking.

[illegible]



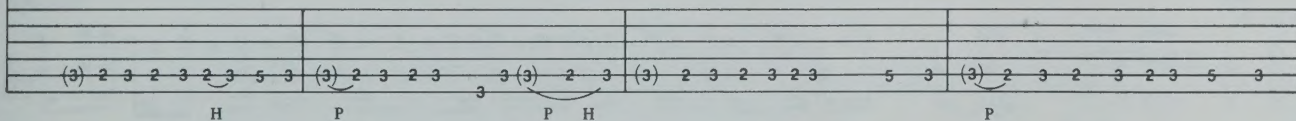
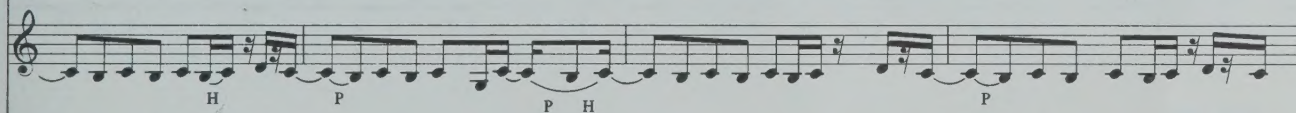
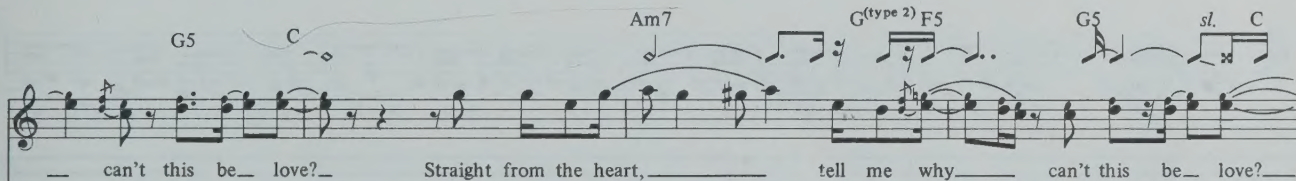
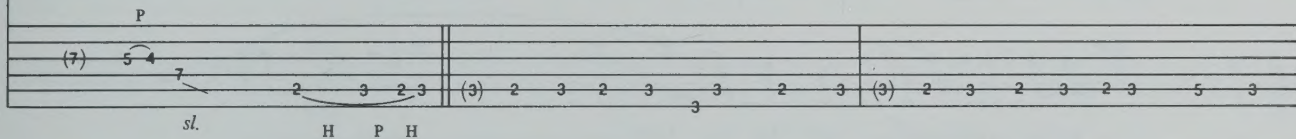
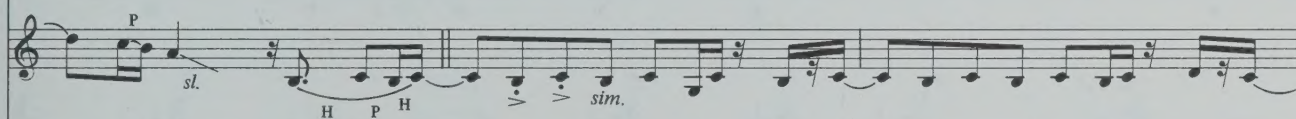
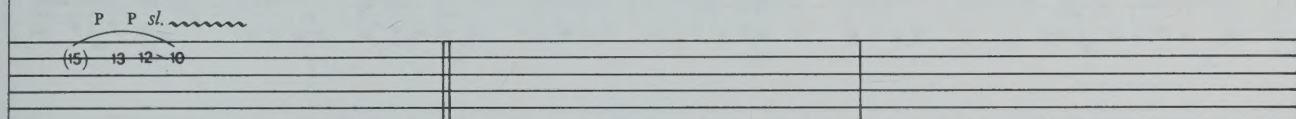
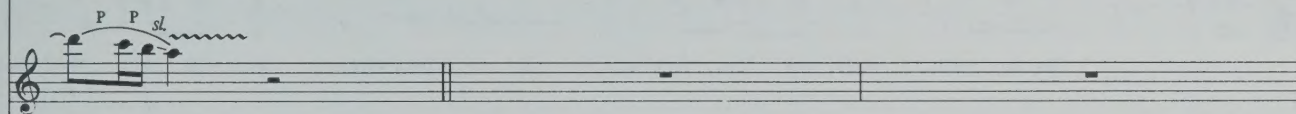
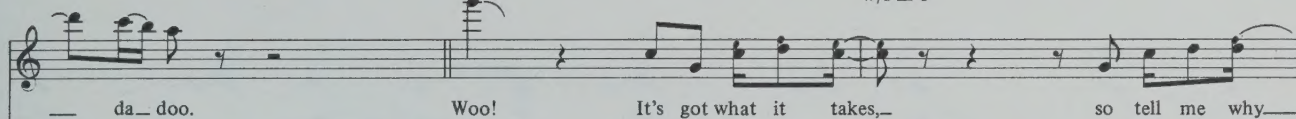


# Chorus

C

G<sup>(type 2)</sup>Am7

w/Fill 6



Fill 6

A.H.

G5

C

A.H.

A.H. pitch: E



Am7 F G C *pick sl.* F G C

Ba-by, why can't this be love? Got to know why can't this be love?

P P H P H H P P H

3 2 3 2 3 3 0 2 3 2 3 2 3 2 3 5 3 (3) 2 3 2 3 2 3 (3) 5 3 (3) 2 3 2 3 2 3 3

P P H P H H P P H

*pick sl.* F G C *pick sl.* F G

I wan-na know why can't this be love?

P P P H H P P H H P H P P H H P P H P P H H P

(3) 2 3 3 2 0 3 2 3 (3) 5 3 (3) 2 3 2 3 (3) 2 3 3 3 (3) 2 3 3 (3) 2 3 (3) 5 3 (3) 2 3 2 3 3 2 3 5 3

P P P H H P P H H P H P P H H P P H H P

*Begin fade*  
N.C.  
Gtr. II *Fade out*

*sl.* *sl.* *sl.* *sl.* *sl.*

5 7 9 (9) 10 12 4 5 (5) 13 12 12 13 13 12 13 12 13 (13) 12 13 12 13 12 13 15 15 13  
3 5 7 7 8 10 2 3 (3) 10 9 9 10 10 9 10 9 10 10 9 10 9 10 (10) 9 10 9 10 9 10 12 12 10

*sl.* *sl.* *sl.* *sl.*

Gtr. I

P P H P P

(3) 2 3 2 3 3 (3) 2 3 (3) 2 3 2 3 2 3 5 3 (3) 2 3 2 3 2 3 5 3 (3) 2 3 2 3 2 3 5 3

P P H P P





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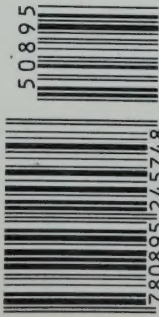
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